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THE THREE MAJORS /

by Dorothy Gaynor Blake



*A First Triad and Analysis
Book for Beginners*

Price, 75 cents

THE WILLIS MUSIC CO.

Cincinnati, Ohio

**THE
THREE MAJORS**

A First Triad and Analysis

BOOK FOR BEGINNERS

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Preface

Beginners in the study of music are at last being taught the elements of musical theory beyond the mere learning of notes. Some teachers begin with the circle of triads, and others approach the problem from the melodic standpoint and soon reach the harmonic formations. In any case the child of today is ready, in his first months at the piano, for harmonic analysis.

However, the technical limitations of children are such that composers have mostly written melodically, avoiding triads— at least complete triads. Or if the three notes of the triad are present they are usually separated so far as to be difficult to assemble and consider as a whole. It has been my purpose in this book to present the triads in such a way as to enable the child to recognize them easily, and to give enough idea of what harmonic analysis is so that he may memorize and transpose intelligently, and analyse whatever other material he may be using. If the verses are well learned, the teacher, with little additional explanation, may apply the same general principles to analyses of the minor, diminished, and augmented triads. Wherever actual technical difficulty does not interfere, transposition of all of these little pieces is advised. Each piece should be played *at least* in the first five keys— those taken up in this book.

It is hoped that children who have already entered upon the study of theory will profit by this work and that others will be attracted to a fascinating branch of music study that will broaden their capacity for musical pleasure and appreciation.

DOROTHY GAYNOR BLAKE

THE THREE MAJORS

A First Triad and Analysis Book for Beginners

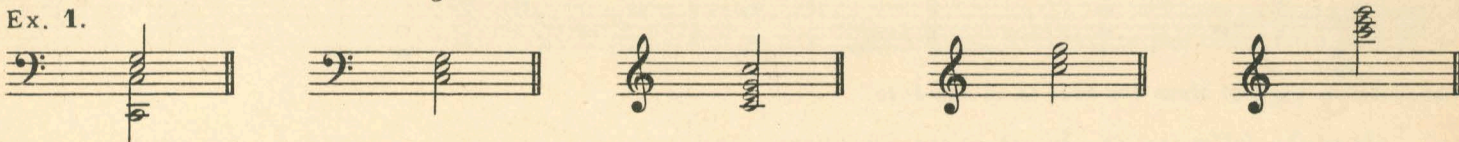
By DOROTHY GAYNOR BLAKE
Introduction To Teachers

By G. ACKLEY BROWER

It is important that a few terms used in the study of harmony should be understood in their accepted meanings. They are constantly employed in harmony text-books, and their use as here given will be found to be consistent with whatever course of systematic theoretical study the student should take up later.

1. **BASS.** In the study of harmony the meaning of this word is greatly enlarged. It refers to the *lowest tone* of a chord or to the lowest part (voice) of any musical structure, and not merely to notes written in the F-clef. In harmony the "bass" is entirely independent of register, compass, clef, or voice. For example, the note *C* is the *bass-note* in each of the following chords:

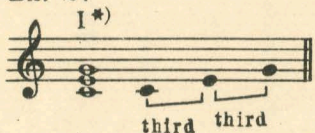
Ex. 1.



2. **TRIAD.** A triad is a chord consisting of three *different* notes, arranged either —

(a) In intervals of thirds; that is, the notes three scale-degrees apart, counting from bottom to top:

Ex. 2.



Ex. 3.

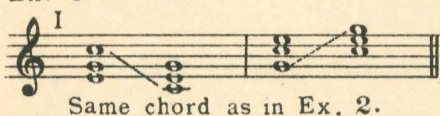


Ex. 4.



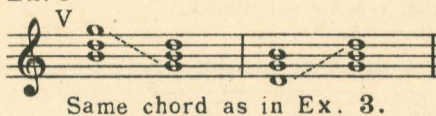
(b) Or, arranged in some way so that by shifting the notes around the chord may be *reduced to thirds*:

Ex. 5.



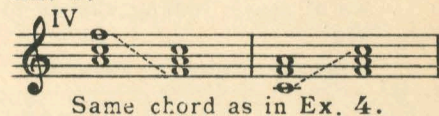
Same chord as in Ex. 2.

Ex. 6.



Same chord as in Ex. 3.

Ex. 7.



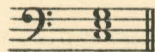
Same chord as in Ex. 4.

Duplications of notes do not count; for example, this chord:

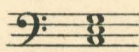


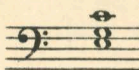
contains only three *different* notes.

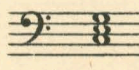
It can be reduced to this:

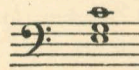
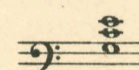


3. **ROOT.** The root of a chord is the lowest note *when the chord is arranged in thirds*, as in Exs. 2, 3 and 4.

In this chord:  *C* is the root. It happens to be the bass also, since it is the lowest note. In these

chords  *C* is again the root, because the chords can be reduced to thirds (See Ex. 5) but the bass of the first chord is *E*, that of the second *G*. It should now be clear that "root" and "bass" are not always the same note. The distinction is of far-reaching importance, and failure to grasp it will effectually block all progress in the study of harmony.

4. **INVERSION.** This word refers to the note of the chord that is found *on the bottom*: the lowermost note, or bass. As a triad has three different notes, and only three, it is obvious that any of the three can be placed on the bottom. For example, the chord  has three notes, *C, E, G*. The root is *C*, and it happens also to be the lowest note, or bass. Under these conditions the chord is said to be in *Fundamental Form*.

When *E* is in the bass:  the chord is still the same chord, *C, E, G*, but is no longer in fundamental form; it is now the *First Inversion*, with the third of the chord (counting up from the root) in the bass. When *G* is in the bass:  the chord is still unchanged, but it is now the *Second Inversion*, with the fifth of the chord (counting up from the root) in the bass.

* Chords are numbered according to the scale degrees occupied by their roots: I, chord on 1st scale-degree, V, chord on 5th degree, etc.

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Every triad, therefore, may appear in one of these three aspects:

Fundamental Form, with the Root in the bass.
 First Inversion, " " Third of the chord in the bass.
 Second Inversion, " " Fifth " " " " " "

Special attention is called to the fact that these terms "third" and "fifth" refer to *chord intervals*, and not to scale degrees. In other words, "third of the chord" is not to be confused with "third degree of the scale".

The Fundamental Form or any Inversion of a chord is defined by the bass-note, and is *not affected in any way* by other notes placed above it. For example, all of these chords are in *fundamental form*:

Ex. 8.

because in each of them *the root is in the bass*.

All of the following chords are in the *first inversion*:

Ex. 9.

because in each of them *the third of the chord is in the bass*.

All of the following chords are in the *second inversion*:

Ex. 10.

because in each of them *the fifth of the chord is in the bass*.

5. POSITION. This refers to the note of the chord that is found *on top*. As the triad contains three different notes, any one of the three may appear as highest note:

- (a) When the root is the highest note, the chord is said to be in the *position of the octave*.
- (b) When the third of the chord is the highest note, the chord is said to be in the *position of the third*.
- (c) When the fifth of the chord is the highest note, the chord is said to be in the *position of the fifth*.

"Inversion" and "position" are entirely independent of each other; that is, a chord in fundamental form or in either of the inversions may still be in any one of three different positions, according to which note appears on top. This is illustrated by the following miscellaneous examples:

Ex. 11.

Finally, it should be remembered that a chord is still a chord when it is "broken up"—its notes sounded in succession instead of all at once. Melodic and figurative passages of this kind abound on every page of music.

It is not expected that the young student should learn all of this at once, it is a highly condensed statement of the main facts of chord structure, and must be greatly diluted before being administered. But it is the foundation upon which the analytical work contained in the following pieces rests.

For a more advanced course of harmony study, the following works are recommended:

- Uselma Clarke Smith, *Keyboard Harmony* (Boston Music Co.)
- J. Humphrey Anger, *A Treatise on Harmony* (Boston Music Co.)
- Percy Goetschius, *The Theory and Practice of Tone-Relations* (G. Schirmer, Inc.)
- The Material Used in Musical Composition* (G. Schirmer, Inc.)

Major Tonic

Built on the First Degree of the Scale

This triad is used melodically in the first measure¹ of the following piece. It is found as a solid triad in the third measure. After the first eight measures, in which the triad in its fundamental form is shown, come the inversions. They are presented melodically, but enclosed in brackets so that they may be found easily. Chords indicated by a star(*) are to be analyzed by the pupil.

Let's build a chord on C; C, E, G. The root is C, the

third is E, the fifth is G. Sometimes on top you'll find the C, Some-

times on top you'll find the E, But you may play it either way, It's

still the chord of C.

This triad's root is C.

¹ In counting measures the "first measure" is always the first full measure.

Major Dominant

Built on the Fifth Degree of the Scale

Having learned the formation of the major triad and located the one built on the first degree of the scale, **the Tonic Triad**, a further examination reveals two others of similar formation. If asked to play a triad on each degree of the scale the pupil will almost invariably make this discovery himself; of course this is preferable to telling him.

The roots of the two new ones are found on the fourth and fifth degrees of the scale. First the Dominant Triad, built on degree 5, will be considered, because of its strength and dominating quality.

Tempo di marcia

Root, third, fifth, oh, that's the chord that's strong,

Built on five and found in ev'ry single song.

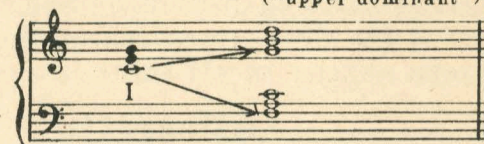
When we see it then we know

Back to One we must always quickly go.

The Three Majors

All three major triads are found in this piece. The new one is called the **Subdominant Triad**; its root is five degrees *under* the tonic, in the same way that the root of the Dominant is five degrees *above* the tonic. These relations of Tonic, Dominant and Subdominant triads may be illustrated as follows:

Five degrees up: Dominant (V)
("upper dominant")



Five degrees down: Subdominant (IV)
("lower dominant")

In the eighth measure is illustrated the strong effect of the Dominant Seventh chord at a cadence.

Tempo di marcia

There are three majors in the army:

One, Four, and Five. Though One and

Four are small. Major Five is tall He tells them all just where to go. So the

three majors in the army All agree in work and fun And in

peace or war Majors Five and Four Stay close to Major One.

A Discovery

In taking up the new key first locate the first, fifth, and fourth scale-degrees, and the triads built upon them. Sometimes in triads the root is doubled and the 5th omitted, a point for close attention on the part of the student in analysing them. The chords in this piece appear in all three inversions.

Allegretto

In G There are three just the same as in any key, These

major triads still are found on One, Five, Four, you see. The

chord of One is built on G, the chord of Four on C,

D, F-sharp, A, is the last of the majors, The three major triads in G.

Going Visiting

As in No. 4, first locate the first, fifth, and fourth scale-degrees and the triads built upon them. In the key of this piece the fourth degree is B \flat ; build the triad very carefully, so that it contains the necessary major third and perfect fifth.

Allegretto

See how it feels in another key a - staying and playing;

These are chords that you've had before, so there's reason for no delaying.

Join in the fun and find Major One, (the most exalted in station),

Hunt some more for Five and Four and then take a good vacation.

6 Best Friends

For the sake of variety and because of its frequent use, an alteration of the Subdominant Triad is introduced in this piece. This alteration consists in changing the major Subdominant into a minor Subdominant by lowering the third of the chord a half-step, so that the chord consists of a *minor* third and perfect fifth. It does not affect the major feeling of the piece as a whole. It is used only twice, and then in connection with the unaltered Subdominant, and is not indicated for analysis, though teachers wishing to speak of this alteration may mark the chords for this purpose.

Tempo di minuetto

Little notes, like little people, Have a host of good friends; But there are one or two they

always seem to like the best,

And when first they awake

The sweetest

music they make, They sing together,

Sunny weather, And they play all day

long. In the starlight After twilight They are singing a - gain, 'Till

tired at last like little people they go off to rest.

Bringing Friends Together

9

First locate the Tonic, Dominant, and Subdominant Triads as before. Here the three tones of the triad are more widely separated than in previous pieces. The verse gives the reason and the solution where analysis seems difficult: restore the chords to close harmony.

In playing, make a contrast between the melody, which must sing, and the accompaniment, played very softly.

Andantino

When playing a serenade you'll hear a melody, And
far below two other tones as soft, soft as they can be! Though
far apart, these three are friends who never disagree Just
put them quite close together as they belong, You'll
find they're the self-same triads as are in ev'ry song.

On Dress Parade

Commanded by Major Tonic, Major Dominant,
and Major Subdominant

Tempo di marcia

Tramp, tramp, come the soldiers in the army! Behind their majors three, They o -

bey commands as only soldiers can, Here's Five! He is as brave and strong as he can be! But

Four is listening to the drummer, And quite intent on keeping

time, Tramp, tramp, come the soldiers in the army! They are

proud of the tunes that they have made, Yes! proud, all of them, proud to be on dress parade!

A HAPPY JOURNEY for LITTLE FINGERS

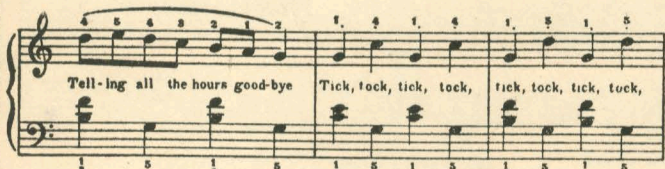
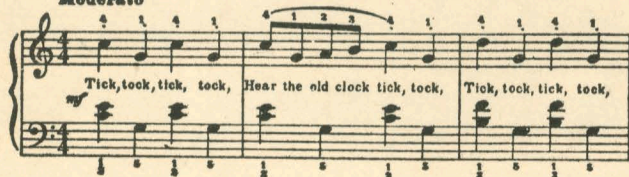
By JANE M. MATTINGLY

Published separately in sheet form. Price 30 cents each

Tick, Tock

JANE MATTINGLY, No. 1

Moderato



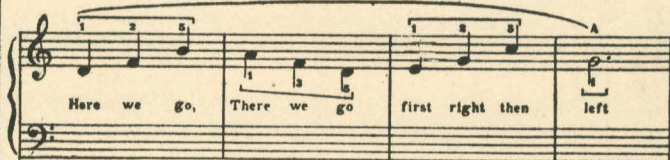
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Playful Hands

JANE MATTINGLY, No. 2

Allegro



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To my little pupil, Emily Bush

Sleepy Time

JANE MATTINGLY, No. 3

Andante



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Up Stairs, Down Stairs

JANE MATTINGLY, No. 4

Allegretto



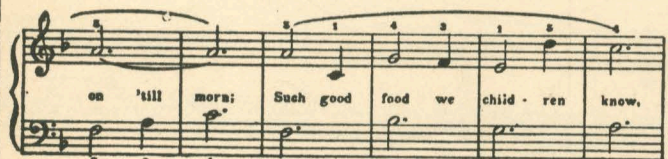
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The Corn Gift

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Legato



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The Cello

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Moderato



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SIX TONE MINIATURES Op. 139

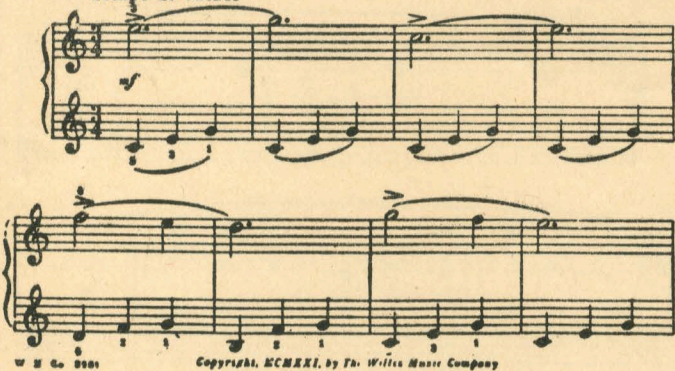
The First Waltz

Waltz with me!
Waltz with me
In the rhythm
One, two, three.

One long step,—
Two turns—on the toe,—
There's the music,—
Away we go!

C. W. KROGMANN
Op. 139, No. 1

Tempo di Valzer



One, Two, Three, Four

March

March time is— one, two, three, four—
Beat the accent like a drum.
Can't you hear the fifers— playing
As the soldiers— onward come?

C. W. KROGMANN
Op. 139, No. 2

Moderato



Song Of A Forest Flower

A lonely forest flower
Sung in a sad refrain—
Oh, gentle summer showers,
Please come to me again!

C. W. KROGMANN
Op. 139, No. 3

Andante cantabile



The Busy Clock

Scherzino

What a busy little clock!
Can you only say tick-tock?
Through the night, and through the day
Do you never stop to play?

C. W. KROGMANN
Op. 139, No. 4

Moderato



Summer Breezes

Melodie

Soft Summer breezes—
Sweet perfumes a' wing
A message from forest
And garden you bring

C. W. KROGMANN
Op. 139, No. 5

Moderato



Woodland Fairies

Waltz

Woodland fairies held their revel
In a moonlit forest dell
Fifery played their piping tunes
On their tiny reed bassoons
As they trooped across the fell
To the revel in the dell.

C. W. KROGMANN
Op. 139, No. 6

Tempo di Valzer



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